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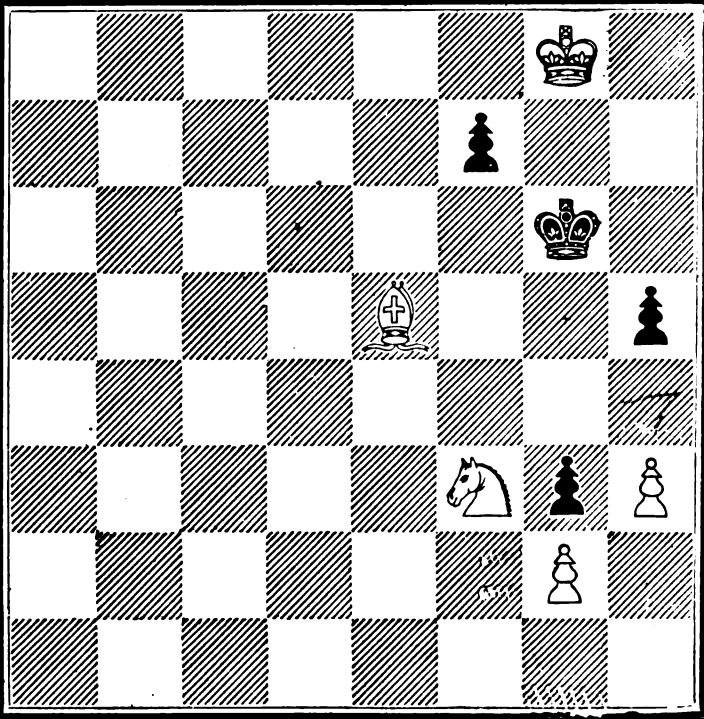

The manual of chess

Charles Kenny

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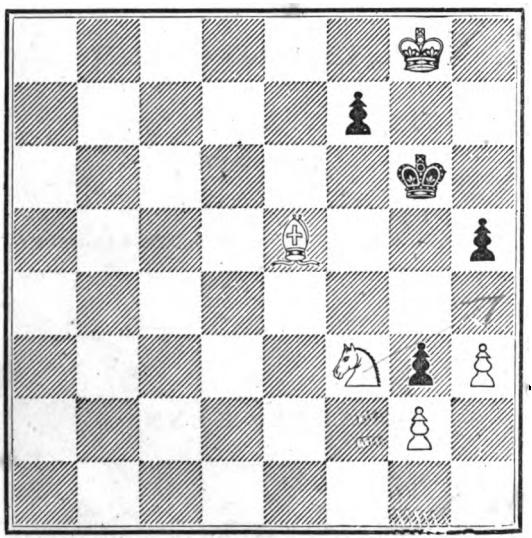
Chess Problem.



WHITE CAN MATE IN FOUR MOVES.

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THE

MANUAL OF CHESS:

CONTAINING

THE ELEMENTARY PRINCIPLES

OF

The Game;

ILLUSTRATED WITH NUMEROUS DIAGRAMS,

RECENT GAMES,

AND ORIGINAL PROBLEMS.

BY

CHARLES KENNY.

NEW YORK:
D. APPLETON AND COMPANY,
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ADVERTISEMENT.

THIS elementary Manual of "the nice and abstruse Game" of Chess, though complete in itself, forms one of a series of Manuals of Utility. I willingly accepted the task of its preparation, and felt some degree of gratification in writing about a Game which has happily occupied me many a leisure hour, and enabled me pleasantly "to ease the pain of coward thought."

This Game, as an intellectual amusement, would alone be sufficient to recommend its study; but the frequent opportunities all can now enjoy of meeting with the many fine players resident in London, is an additional inducement to know something of an art which the philosopher and scholar delight to practise.

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I am much gratified to learn, from good authority, that Chess is on the increase among the middle classes of society; and to assist in so praiseworthy a diffusion of its delights is one of the objects of this little work.

Within its compass I have included all that is necessary for the beginner to learn; and should he feel inclined to "drink deep" of the mysteries of Chess, I have referred, in the course of the work, to Treatises well worth his study.

In recommendation of this Manual I can safely assert, that it contains more than any publication of the same dimensions, and is cheaper than any yet produced. The Problems contained herein, as also one of the "Games actually played," are original, and have never been published. For these contributions, I return my sincerest thanks to Messrs. Horwitz, Kling, and Kuiper.

These kindnesses, together with the recollection of many happy hours passed with Chess and Chess-players, warrant me in blessing the day when first I learned the moves.

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I cannot better conclude than with the following "L'Envoy" to an old poem (N. Breton, 1638):—

"Then rule with care and quick conceit,
And fight with knowledge, as with force;
So beare a braine, to dash deceit,
And worke with reason and remorse:
Forgive a fault when young men plaie,
So give a mate, and go your way.

And when you plaie, beware of cheeke,
Know how to save and give a neck;
And with a checke beware of mate;
But cheefe ware had I wist too late:
Lose not the Queene, for ten to one,
If she be lost, the game is gone."

C. K.

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MANUAL OF CHESS.

CHAPTER I.

CHESS AND CHESS WRITERS.

Chess is acknowledged by all writers to be the most entertaining and scientific game in existence. It allows the greatest scope to art and strategy, and gives the most extensive employment to the mind. Lord Harvey, in an essay on Chess, says that—"Chess is the only game, perhaps, which is played at for nothing, and yet warms the blood and brain as much as if the gamesters were contending for the deepest stakes. No person easily forgives himself, who loses, though to a superior player. No person is ever known to flatter at this game, by underplaying himself."

Several writers, distinguished in literature and criticism, have given to the world many erroneous and fabulous accounts of its invention, and to support their

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favourite theory have written many learned disquisitions as to its origin, &c. &c. Certain it is, however, that a game somewhat similar to our "Royal Game of Chess" was practised in ancient times. It is clear that Chess was not known to the Greeks or Romans; indeed, it is commonly supposed not to have been introduced into Europe till the time of the Crusades; but this supposition is incorrect.

The first western authors who have spoken of this noble game, are the old writers of romance; these represent the Saracens to be very expert at this mimic warfare. Sir W. Jones and Dr. Hyde favour the claim of the Brahmins of India, and adduce the testimony of certain ancient writers on Chess in the Sanscrit. The Elephant, which holds a place in the game, (the Rook now occupying its place,) is also a proof of its Indian origin. The Chinese call Chess the game of the Elephant, and say that they had it from the Indians.

Its progress from Persia into Arabia plainly appears from the number of Persian words, only used by the Arabs, in this game. With the Arabians it came into Spain, and in the eleventh century it was brought into England by the French.

This little guide not being intended for those anti-

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quarians who delight in conjecture, and find amusement in dry detail, we will leave the question of its invention to those authors who have more pages to spare; feeling persuaded that our young readers will derive more amusement and instruction, if we give some concise account of the principal Chess authors, ancient and modern.

The first book said to be printed in London was "William Caxton of Chesse," folio, with figures, in the year 1474.

The first Chess author of any note was a Portuguese, named Damiano. He died in 1544. His treatise was originally written in Spanish and Italian, and early editions are now exceedingly scarce. The best portion of his work are the problems, which, in point of simplicity, beauty, and skill, have rarely, if ever, been surpassed. About thirty years after this publication, appeared a work by Ruy Lopez, a Spaniard. Towards the end of the sixteenth century, Chess seems to have been much studied, if we may judge from the many excellent players who flourished at that time. Among the most celebrated may be mentioned Paoli Boi, (an amusing account of whom may be found in Mr. Lewis's translation of Carrera,) Lionardo, Gianutio, Salvio, and Carrera.

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In the year 1596, Gianutio published his Treatise on Chess, at Turin; and the superior work of Alessandro Salvio made its appearance in 1604. Sarratt published translations of the above authors, but they are of little value, owing to his abridgments. An excellent translation of Carrera's work, by W. Lewis, was published in 1822; this work is well worth the purchasing, and ought to find a place in all Chess collections. Carrera's recommendation of Chess is very quaint, and worth quoting. He says—"I do not deny that the time which is spent in playing might be better spent in holy and praiseworthy works; but human weakness does not permit us to find ease in the constant practice of virtue, so we are easily inclined to pleasures, to vanities, and to vices; and in order not to be led into them, and offend the Creator, we choose to apply ourselves to exercises of the body and mind. Whence, that youth who employs himself at Chess, though he may have played all day, will have gained thus much, that he has not played at dice, and that he has eschewed idleness, which abounds in sins."

Contemporary with Carrera was a noble author, Augustus, Duke of Brunswick Luneburg, who published a work under the cognomen of Gustavus Selenus. This work has been translated (very indif

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ferently) by Sarratt. The next author on our list was a very brilliant player in his day, Gioachino Greco. The best edition of this celebrated author is the one translated by Lewis. It is a work abounding in brilliant and instructive situations, and the attacks in some of his games are conducted in so brilliant a manner, that a careful study of his works will delight the student. A small work, called "The Noble Game of Chess," by Captain Bertin, was published in 1735.

Stamma, a native of Aleppo, published, in 1837, a small work, composed chiefly of situations and ends of games. This work has also appeared in an English dress, admirably edited by Lewis.

In 1750, Ercole del Rio published his work, under the name of "The Anonymous Modenese." This same work was, in the year 1763, the groundwork of Lolli's great work on Chess, which Mr. Walker pronounces to be the most classical work on Chess extant.

Philidor, the greatest player of his time, published his celebrated Analysis of Chess in the year 1749. So popular a guide to Chess has this been, that it has been reprinted, or translated, in almost every European capital. Numerous editions have been published in England.

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In 1786, a very remarkable work on Chess, by a society of amateurs, who frequented the Café de la Regence, was published, under the title of "Traité des Amateurs." Portions only of this capital book have been translated and published in English. The fine games wherein odds are given, form a part of Cochrane's book on Chess—a work which every Chess student ought to possess.

The openings, &c., &c., have from time to time appeared in the Chess Chronicle, a magazine edited by our finest player, Howard Staunton, Esq.

We now come to the modern treatises; and in comparing such works as Lewis's last edition of his Treatise on Chess, Walker's Art of Chesse Play, and Von Heydebrant der Lasa's work, with those of bygone times, we cannot but be astonished at the rapid progress that has been made in the art during these last few years; and we cannot help thinking that this is mainly attributable to the many cheap publications that treat of this noble pastime.

The Practical Chess Grammar, by W. S. Kenny, (published in 1817,) was the first to lead the way to its extended practice among all classes of society. The thin quarto volume, with its coloured plates, was at that time eagerly purchased, and no less than five

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editions were printed; it is now occasionally to be met with at the second-hand booksellers, but it has been for some years quite out of print.

In point of utility, this Chess Grammar has been superseded by the elementary works of Lewis and Walker; and to these two gentlemen the Chess-players have every reason to be grateful.

Mr. Lewis has published translations of all the best writers before mentioned, and his last treatise is a work that cannot be too highly spoken of. Mr. Walker has laboured hard and successfully in the cause of Chess, and we trust he has been well rewarded.

Periodicals devoted exclusively to Chess, satisfactorily show the solid hold that this glorious game has taken in the homes of our countrymen. The Chess Player's Chronicle has now reached its seventh volume, and still continues to be ably edited by Mr. Staunton.

"Le Palamede," a French periodical, established by De la Bourdonnais, and now under the superintendence of M. S. Amant, is eagerly expected by many amateurs.

Bell's Life in London, and the *Illustrated London News*, supply weekly, admirable games and problems; and it is not a little gratifying to know, that a considerable number has been added to the circula-

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tion of both these papers, since they have devoted a larger space in their columns to the recording of Chess matters.

All these inducements to the study of a game, as excellent as it is varied, will be the best apology for introducing to the rising generation another Guide to the Study of Chess; the Compiler of this little elementary Manual feeling persuaded that small works such as these, do more good to the larger and more scientific treatises "than is dreamt of in our philosophy."

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CHAPTER II.

THE CHESS-BOARD AND MEN.

THE Board, upon which the Chess-men are to be placed in regular order for engagement, consists of sixty-four squares, eight squares on each side, and although it is not absolutely essential for the conducting of the game that the squares should be equally composed of two different colours, still to facilitate calculation, it is better that it should be so.

Custom has also regulated, (and, indeed, it is included in the first law, see p. 43,) that before placing the men upon the board, a white corner square should be on the right-hand side of the players. Each player has eight pieces and eight minor men, called Pawns. The pieces consist of—

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		Abbreviated thus:
A King		K.
A Queen		Q.
Two Rooks or Castles		R.
Two Bishops		Bp.
Two Knights		Kt.
and the eight Pawns		P.

DIRECTIONS FOR PLACING THE MEN.

The two Rooks occupy the corner squares, next to these, the two Knights are stationed; place the two Bishops next to the Knights, and the two remaining squares are filled by the King and Queen, taking especial care that the Queen be placed on her own coloured square, that is to say, if the Queen be a

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white one, then place her on the white square, if a black Queen, on a black square.

A Pawn placed before each piece will complete your regiment. Your adversary places his men in a similar order, and you will find the board thus—Kings, Queens, &c., exactly opposite each other.

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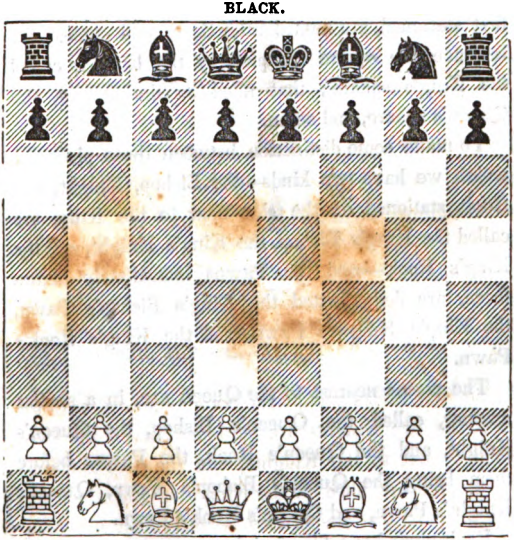

WHITE.

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Having learned to *set the men*, the next step will be to make yourself well acquainted with the names of the different squares; without a ready knowledge of this usual system of notation, you will be unable to play any game from a newspaper, or book, with any degree of comfort and amusement.

The squares upon which the different pieces are first stationed, are named after those said pieces: for instance, the square occupied by the King is called the King's square; that filled by the Queen, the Queen's square, and so on.

To make some distinction between those pieces of which we have two kinds—the Bishop, Knight, and Rook, stationed on the side near to the King, are called the King's Bishop, the King's Knight, and the King's Rook—and the Pawns immediately before these, are denominated the King's Bishop's Pawn, the King's Knight's Pawn, and the King's Rook's Pawn.

The pieces nearest to the Queen are, in a similar manner, called the Queen's Bishop, the Queen's Knight, and the Queen's Rook, the Pawns before them being the Queen's Bishop's Pawn, Queen's Knight's Pawn, and Queen's Rook's Pawn.

Each piece has a file of eight squares; each square,

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therefore, takes its name from the piece stationed at the bottom of this file: for instance, the Queen's Rook occupies the extreme end of the left hand of the board—the square before this Queen's Rook, occupied by the Queen's Rook's Pawn, is called the Queen's Rook's 2nd square—the next square, the Queen's Rook's 3rd square; the next the 4th, and so on, unto the eighth or last square; consequently, the square occupied by your adversary's Queen's Rook is *your* Queen's Rook's 8th square. This applied to all the pieces will give a proper designation to all the squares on the board.

The following diagram will enable you to understand at a glance the names of your own squares and those of your adversary; it must be borne in mind that your adversary counts his squares from his end of the board, consequently, you will find that the square you call the King's 4th square will be your adversary's King's 5th square; your Queen's 6th will be your adversary's Queen's 3rd square, &c.

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BLACK.

Q. R. sq.	Q. Kt. sq.	Q. B. sq.	Q. sq.	K. sq.	K. B. sq.	K. Kt. sq.	K. R. sq.
Q. R. 8th	Q. Kt. 8th	Q. B. 8th	Q. 8th	K. 8th	K. B. 8th	K. Kt. 8th	K. R. 8th
Q. R. 7th	Q. Kt. 7th	Q. B. 7th	Q. 7th	K. 7th	K. B. 7th	K. Kt. 7th	K. R. 7th
Q. R. 6th	Q. Kt. 6th	Q. B. 6th	Q. 6th	K. 6th	K. B. 6th	K. Kt. 6th	K. R. 6th
Q. R. 5th	Q. Kt. 5th	Q. B. 5th	Q. 5th	K. 5th	K. B. 5th	K. Kt. 5th	K. R. 5th
Q. R. 4th	Q. Kt. 4th	Q. B. 4th	Q. 4th	K. 4th	K. B. 4th	K. Kt. 4th	K. R. 4th
Q. R. 3rd	Q. Kt. 3rd	Q. B. 3rd	Q. 3rd	K. 3rd	K. B. 3rd	K. Kt. 3rd	K. R. 3rd
Q. R. 2nd	Q. Kt. 2d	Q. B. 2nd	Q. 2nd	K. 2nd	K. B. 2nd	K. Kt. 2d	K. R. 2nd
Q. R. sq.	Q. Kt. sq.	Q. B. sq.	Q. sq.	K. sq.	K. B. sq.	K. Kt. sq.	K. R. sq.

WHITE.

It is so important to master the different names of these squares, that I would advise a little practice with the men and board, before proceeding to the relative moves of the pieces and pawns.

For instance, place the King's Rook's Pawn on his 5th square; on his adversary's 7th square, &c.

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CHAPTER III.

MOVES OF THE PIECES.

THE KING.

THE march of the King is the most simple of all the pieces. He can move but one square during the game; and that move can be made either backwards, forwards, sideways, or diagonally; it is therefore in the middle of the board that the King has most power, for he then has a choice of eight squares; when he is stationed on the side, he can move to five squares, and when in the corners, three moves are at his command. Once in the game, the King may move two squares, either on his own side or on the side of his Queen; but as this requires some explanation, and is regulated by certain restrictive laws, we have placed this extra-move (which is termed castling) among the technical terms used at Chess, page 37.

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Your King must not approach that of your adversary without an interval of at least one square, because, by the law of the game, he is not allowed to put himself *en prise* (see p. 38) of the adversary's King. Unlike all the other pieces and Pawns, the King is never captured or taken off the board during the game; therefore, when the King is so attacked that he cannot move to any one square without being attacked or checked, or without being able to procure one of his pieces to defend him, or cover the attack, then he is said to be *check-mated*,* and the game is finished.

To effect this desideratum is the object of each player. Neither the King nor any other piece can be moved to a square that is already occupied by a Pawn or piece, except for the purpose of taking it, and this capture the King must not effect, if such Pawn or piece is defended by another. If not defended, the King may take it, and the mode of capture is, that the piece or Pawn captured is taken off the board, and the King is to occupy the square of the piece taken.

THE QUEEN.

The Queen's power is greater than that of any other.

* From the Hindostanee: "Shah Matt," a dead king.

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piece. She can move any number of squares in a direct line, forwards, backwards, or diagonally; she is the most active of all the pieces, and can move as far as she pleases, provided always the squares be unoccupied in her line of motion.

THE BISHOP.

The Bishops move diagonally, consequently never leave the coloured squares on which they are originally placed; each side, therefore, has a Bishop running on black squares, and one running on white squares.

THE ROOK.

The Rook or Castle moves over any number of squares in a direct line backwards, forwards, or sidewise, stopping at any square in the range. This piece is next in value to the Queen.

THE KNIGHT.

The march of this piece is difficult to describe. It has a zigzag or oblique motion, leaping over an ad-

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joining square to a square of a different colour from that from which it started.

The reader will perceive, by the moves of this piece, that the Knight is the *only piece* that can move at the first move: refer to the diagram, page 25, and you will see that he has the privilege of moving to the King's or Queen's Bishop's 3rd, and King's or Queen's Rook's 3rd, the other square within his reach being occupied by a Pawn.

The Knight is the only piece on the board which has the privilege of leaping over another. The least number of squares the Knight can command is two; that is, when he is placed at the extreme end of the board in any of the Rook's squares; when in the middle of the board, he can play to eight squares.

THE PAWN.

The Pawn moves forwards, never backwards; when first moved, he *may* be played two squares, but having once moved, whether one or two squares, he must afterwards move but one square at a time. If on his march he meet with a piece or Pawn on the square situated obliquely on the right or left of the Pawn, then this Pawn is at liberty to capture such piece or

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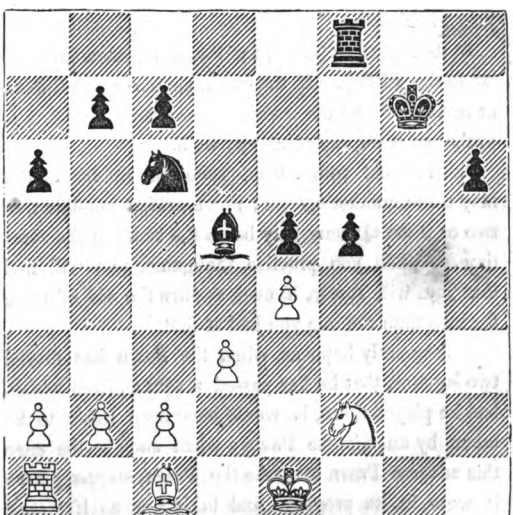
Pawn, and must take the place occupied by it. This capture will alter the file of the Pawn, and the Pawn will then take the name of the file newly occupied.

For instance ;—



Here is the white King's Pawn on the King's 4th square ; if white has to move, this Pawn may capture

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either the Bishop or the Pawn; if he take the Bishop he becomes the doubled Pawn on the Queen's 5th square; if he capture the Pawn, he takes the place of the Pawn, (removing the Black Pawn, of course,) and becomes the King's Bishop's Pawn, there being no Pawn behind it.

In its capturing power, the Pawn is somewhat similar to the Bishop. If the Pawn should reach the 8th or last square on the board, you are then at liberty to exchange it for any piece you wish.

Even should your Queen remain on the board, you may claim another Queen; it is therefore possible that two or three Queens may be on the board at the same time. When you practise the game, you will find that you will rarely, if ever, require the aid of more Queens than the one you had at first.

It frequently happens, when the Pawn has moved two squares, that he has passed a square, from which, had he played there, he would have been liable to be taken by an adverse Pawn; when such is the case this adverse Pawn can take the Pawn, stopping it, as it were, in its progress, and taking it as if it had moved only one square. This privilege is called in Chess "taking the Pawn *en passant*." The following diagram will illustrate this clearly:—

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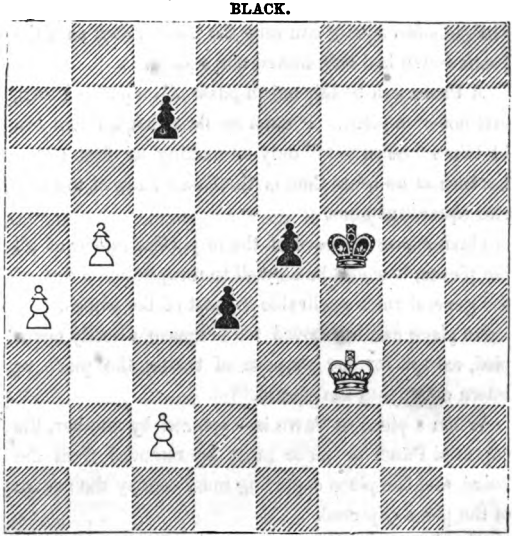

In this position, if white should play his Queen's Bishop's Pawn two squares, black would be at liberty to take the white Pawn with the black Pawn situated on *his* Queen's 5th square, and place the said Pawn on the square *passed* by the white Pawn. In the same way, if black play *his* Queen's Bishop's Pawn two

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squares, your white Pawn situated on the Queen's Knight's 5th square can take the black Pawn as if the black Pawn had only moved one square.

A Pawn can be taken "*en passant*" *only* by a Pawn, and not by a piece. It must be clear that a Pawn can be taken "*en passant*" only on making its first move, because at no other time is the Pawn allowed to move two squares at once.

Having now disposed of the respective moves of all the pieces, it would be as well to recapitulate a few of the general rules applicable to most of the pieces.

No piece can be moved to a square already occupied, except for the purpose of taking the piece or Pawn occupying the square.

When a piece or Pawn is captured by another, the captured Pawn or piece must be removed from the board, and the piece capturing must occupy the square of the piece captured.

The Queen, Bishop, and Rook, may stop wherever they please, in the long range they are at liberty to take. The King, Knight, and Pawns, can only be extended at discretion.

All the pieces move either backwards or forwards; the Pawns only forwards. All the pieces, except the Pawns, capture the adverse pieces in the direction in which they move.

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CHAPTER IV.

TECHNICAL TERMS USED AT CHESS.

Castling.

THE King can move two squares at a time at one period of the game, and that is when he castles.

This move, usually made in order to place the King in a place of safety, and at the same time to bring a Rook into play, must be made only once during the game, and this, too, under certain restrictions, which are mentioned in the Laws, (see page 47.) You are free to castle on the King's side or the Queen's side; in either case you move the King two squares, and the Rook is brought over to the adjoining square, consequently, if you castle on the King's side, your King

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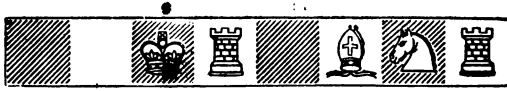
will then be on his Knight's square, and the Rook will occupy the Bishop's square, thus:

If castled on the Queen's side, the Queen's Rook must be brought over two squares, and be posted on the Queen's square, thus:



In both cases you will perceive that you bring the Rook close to the King, and then place the King to the square on the other side of the Rook, and although two pieces are moved, the act of *castling* is only considered as one move.

To enable you to castle, there must be no piece between the King and the Rook.

For Laws respecting castling, see Law XVI.

En Prise.

A piece or Pawn is said to be "*en prise*" when he is under an attack, or liable to be taken by one of the

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adversary's men; thus, in the diagram, page 33, the Pawn and Bishop are both "*en prise.*"

Check, Check-mate, and Stale-mate.

When one piece is in such a position that an adverse piece or Pawn can take it on the next move, such piece is said to be attacked. It is, however, different with the King, for it being a fundamental law at Chess that the King can never be taken, he is saluted by the word *check*, to warn him of his danger when so attacked; and to avoid the check, the King must either capture the piece that attacks him or interpose some piece between, or move to a square where he cannot be taken by any of the adversary's pieces or Pawns.

If he cannot do any one of these three things, he is then said to be *check-mated*, and the game is finished. If, however, the King is not checked, and he finds that he cannot move to any square without being checked; and if the King is the only piece left on the board; or if his men are so situated that they cannot make any move, then the King is stale-mated and the game is drawn.

Check by Discovery

takes place when the removal of an intermediate man opens a check from another piece. Place your King

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on his own square, and your adversary's Queen on her King's second; let all the intermediate squares on the file be vacant, and let your adversary have his Queen's Bishop on his King's third square. The intervention of this Bishop prevents his Queen from checking you, but by withdrawing the Bishop to any other square, he *discovers check* from the Queen.

Drawn Game.

When neither party can give check-mate, the game is drawn. This may happen where perpetual check can be given—when the force left is not sufficient to give mate with—where the force left being sufficient, the party is unacquainted with the mode of mating in fifty moves—where both parties persist in playing the same move—and lastly, when either King is stalemated.

Exchange.

When either player gains a Rook for a minor piece, he is said to win "the exchange."

Gambit.

An opening in which the Bishop's Pawn is given up for an attacking position. In playing the King's Gambit, after each has moved the King's Pawn two squares,

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the first player pushes the King's Bishop's Pawn, putting it *en prise* of the adverse King's Pawn. In playing the Queen's Gambit, after each player has advanced Queen's Pawn two squares, as his first move, the first player pushes Queen's Bishop's Pawn two squares.

Some of the Gambits are named from the inventors of the mode of attack branching from them; as the Salvio Gambit, the Muzio Gambit, &c.

J'adoube.

This French phrase signifies, "I adjust," or "I replace."

Minor Pieces.

The Bishops and Knights are termed minor pieces.

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CHAPTER V.

THE LAWS OF THE GAME.

THE following laws were adopted by the London Chess Club,* established in 1807, and recently revised by a Committee of that Society. Young players should accustom themselves to adhere strictly to the laws of the game; if they do not, they will soon contract a careless style of play. Better commence a fresh game than take back a move. The advice given

* This excellent Club holds its meetings at the George and Vulture Tavern, Cornhill. The best players may be met with here, and those who have leisure, we heartily recommend to enrol themselves as members forthwith, the annual subscription being three guineas.

The Compiler of this little Treatise has passed many pleasant evenings in this Society, and he takes this opportunity of thanking its most distinguished members for the uniform kindness they have shown him.

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by that excellent player, Mr. Lewis, needs no comment. He says—

"Always play strictly according to the laws of the game; even if your adversary take back moves, or do not play a piece he has touched, never do so yourself. I have met with many who entirely object to take odds, but who, nevertheless, are willing enough to take back moves, as if that were not taking odds, and great odds too."

The Laws of Chess.

I.

The Chess-board must be so placed that each player has a white corner square nearest his right hand. If the board have been improperly placed, it must be adjusted, provided *four* moves on each side have not been played, but not afterwards.

II.

If a piece or pawn be misplaced at the beginning of the game, either player may insist upon the mistake being rectified, if he discover it before playing his fourth move, but not afterwards.

III.

Should a player, at the commencement of the game, omit to place all his men on the board, he may correct

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the omission before playing his fourth move, but not afterwards.

IV.

If a player, undertaking to give the odds of a piece or pawn, neglect to remove it from the board, his adversary, after four moves have been played on each side, has the choice of proceeding with, or recommencing the game.

V.

When no odds are given, the players must take the first move of each game alternately, drawing lots to determine who shall begin the first game. If a game be drawn, the player who began it has the first move of the following one.

VI.

The player who gives odds, has the right of moving first in each game, unless otherwise agreed. Whenever a pawn is given, it is understood to be always the King's Bishop's Pawn.

VII.

A piece or pawn touched must be played, unless, at the moment of touching it, the player say "*J'adoube*," or words to that effect; but if a piece or pawn be displaced or overturned by accident, it may be restored to its place.

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VIII.

While a player holds the piece or pawn he has touched, he may play it to any other than the square he took it from, but having quitted it, he cannot recall the move.

IX.

Should a player touch one of his adversary's pieces or pawns, without saying "*J'adoube*," or words to that effect, his adversary may compel him to take it; but if it cannot be legally taken, he may oblige him to move the King; should his King, however, be so posted that he cannot be legally moved, no penalty can be inflicted.

X.

Should a player move one of his adversary's men, his antagonist has the option of compelling him—1st, to replace the piece or pawn and move his King; 2nd, to replace the piece or pawn and take it; 3rd, to let the piece or pawn remain on the square to which it had been played, as if the move were correct.

XI.

If a player take one of his adversary's men with one of his own that cannot take it without making a false move, his antagonist has the option of compelling him

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to take it with a piece or pawn that can legally take it, or to move his own piece or pawn which he touched.

XII.

Should a player take one of his own men with another, his adversary has the option of obliging him to move either.

XIII.

If a player make a false move—i. e., play a piece or pawn to any square to which it cannot legally be moved—his adversary has the choice of three penalties; viz., 1st, of compelling him to let the piece or pawn remain on the square to which he played it; 2nd, to move it correctly to another square; 3rd, to replace the piece or pawn and move his King.

XIV.

Should a player move out of his turn, his adversary may choose whether both moves shall remain, or the second be retracted.

XV.

When a pawn is first moved in a game, it may be played one or two squares; but in the latter case the opponent has the privilege of taking it *en passant* with any pawn which could have taken it had it been played

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one square only. A pawn cannot be taken *en passant* by a piece.

XVI.

A player cannot castle in the following cases:—

1. If the King or Rook have been moved

2. If the King be in check.

3. If there be any piece between the King and Rook.

4. If the King pass over any space attacked by one of the adversary's pieces or pawns.

Should a player castle in any of the above cases, his adversary has a choice of three penalties—*viz.*, 1st, of insisting that the move remain; 2nd, of compelling him to move the King; 3rd, of compelling him to move the Rook.

XVII.

If a player touch a piece or pawn that cannot be moved without leaving the King in check, he must replace the piece or pawn and move his King; but if the King cannot be moved, no penalty can be inflicted.

XVIII.

If a player attack the adverse King without saying "Check," his adversary is not obliged to attend to it;

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but if the former, in playing his next move, were to say "Check," each player must retract his last move, and he that is under check must obviate it.

XIX.

If the King has been in check for several moves, and it cannot be ascertained how it occurred, the player whose King is in check must retract his last move, and free his King from the check; but if the moves made subsequent to the check be known, they must be retracted.

XX.

Should a player say "Check," without giving it, and his adversary in consequence move his King, or touch a piece or pawn to interpose, he may retract such move, provided his adversary have not completed his next move.

XXI.

Every Pawn which has reached the eighth or last square of the Chess-board, must be immediately exchanged for a Queen or any other piece the player may think fit, even though all the pieces remain on the board. It follows, therefore, that he may have two or more Queens, three or more Rooks, Bishops, or Knights.

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XXII.

If a player remain at the end of the game, with a Rook and Bishop against a Rook; with both Bishops only; with Knight and Bishop only, &c., he must check-mate his adversary in fifty moves on each side at most, or the game will be considered as drawn; the fifty moves commence from the time the adversary gives notice that he will count them. This law holds good for all other check-mates of pieces only, such as Queen or Rook only, Queen against a Rook, &c., &c.

XXIII.

If a player agree to check-mate with a particular piece or pawn, or on a particular square, or engage to force his adversary to stale-mate or check-mate him, he is not restricted to any number of moves.

XXIV.

A stale-mate is a drawn game.

XXV.

If a player make a false move, castle improperly, &c., &c., the adversary must take notice of such irregularity before he touches a piece or pawn, or he will not be allowed to inflict any penalty.

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XXVI.

Should any question arise, respecting which there is no law, or in case of a dispute respecting any law, the players must refer the point to the most skilful and disinterested bystanders, and their decision must be considered as conclusive.

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CHAPTER VI.

OPENINGS OF THE GAME.

HAVING disposed of the names of your pieces, their different methods of moving, the technical terms used during the game, and the laws adopted by all Chess Clubs, we now come to the most important part, namely, the different modes of attack and defence in the opening of your game. It may be here observed, that the study of the different openings of the game, as also of the endings of games, from the very excellent modern treatises now published, is the very best practice you can have, after thoroughly understanding the contents of this little Guide. The well-conducting of the middle of the game, being left entirely to your own skill and judgment, is only to be acquired by constant practice with good players.

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On examination of the board, with the men in their proper places, you will see that all the pieces, with the exception of the Knights, are of no value to you, for you cannot move them. It is therefore necessary to play your Pawns in such a way as to free your pieces as speedily and efficiently as possible. The King's Pawn, or Queen's Pawn, played two squares, will best effect this object, as it liberates your Bishop and Queen. The King's Pawn is the better of these two moves, and the more interesting openings result from this move. The same reasons for playing this Pawn two squares will apply to your adversary's first move.

The second move of the first player generally determines the nature of the opening, and from this second move results—

1. The King's Bishop's opening.
2. The King's Knight's opening.
3. The King's Gambit.

The second move in the King's Bishop's opening being the move of King's Bishop to Queen's Bishop's 4th square.

The King's Knight to King's Bishop's 3rd square being the second move of the King's Knight's opening, and King's Bishop's Pawn two squares in the King's Gambit opening.

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There are other methods of beginning the game: the two following, in addition to those above named, being usually played:—

1st. The Queen's Bishop's Pawn opening; where each player moves his King's Pawn two squares, and the first player then plays his Queen's Bishop's Pawn one move.

2nd. The Queen's Gambit; where after each player has played his Queen's Pawn two squares, the first player then moves his Queen and Bishop's Pawn two squares.

There are other methods of commencing the attack, but none will be found more entertaining and instructive than the various openings resulting from the 1st move of King's Pawn two squares.

KING'S BISHOP'S GAME.

White.	*Black.*
1. K. Pawn 2 sq.	K. P. 2 squares.
2. K. Bp. to Q. Bp. 4 sq.	K. B. to Q. B. 4 sq.

This is the best square to play your Bishop to; it not only attacks the weak part of your adversary's game—namely, his K. B. Pawn, but it is out of the way of your other pieces. You will perceive, that had you

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played the Bishop to Queen's 3rd square, you would have stopped the progress of the Queen's Pawn, and consequently block up the Queen's Bishop.

Your adversary's move is the best, as it presents the same advantages.

3. Q. B. P. one. Q. to King's 2nd.

You move the Queen's Bishop's Pawn to enable you to push on your Queen's Pawn two squares, attacking the Pawn and Bishop, which if he take with Pawn, you retake with the Queen's Bishop's Pawn, and establish your two Pawns in the centre of the board; a very desirable object to gain.

Your adversary's move is the best he can adopt. Had he played his King's Knight to Bishop's 3rd, you would have a superior game by playing the Queen's Pawn 2 squares.

4. K. Kt. to B. 3rd sq. Q. P. one square.

If instead of playing the K.'s Knight to B. 3rd, you had played the Queen's Pawn 2 sq., you would have lost a Pawn—for instance:

Q. P. two squares.	P. takes P.
P. takes P.	Q. takes P., checking.
Q. B. to K. 3rd sq., covering the check.	K. B. to Q. Kt. 3rd sq.

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5. King Castles. K. Kt. to B 3rd.

The method of castling has been explained, (*see* page 37.) You will perceive that in the present position of your pieces, your King can only castle on his own side, consequently it would be useless to say that the King castles with his Rook. It is generally good play to castle early in the game, and it is usually better to castle on the King's than on the Queen's side.

Black plays out his Knight in order that he may place his King in a secure position, by castling also.

6. Q. P. two squares. K. B. to Q. Kt. 3rd.

Black here refuses to take your Pawn, because if he did, you could retake the Pawn, attack his Bishop, which he would be compelled to move; you would then have two Pawns in the centre, and he only one.

The game is now quite equal. Your next move may be Q. B. to K. Kt. fifth.

Before we proceed to the explanation of the next opening, I will show you a move which your adversary may make on his third move, which although not a sound move, is nevertheless embarrassing for the first player.

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This method of giving the attack to the second player is the invention of Mr. Lewis, and in his excellent treatise he has given some masterly variations consequent upon this move.

White.	*Black.*
1. K. P. two.	K. P. two.
2. K. B. to Q. B. 4th.	K. B. to Q. B. 4th.
3. Q. B. P. one.	Q. P. two.
4. B. takes P.	K. Kt. to B. 3rd.

You do right to take the Pawn with the Bishop, because if you take with the King's Pawn, black could take your K. B. Pawn with impunity—thus:

K. P. takes P. Bp. takes K. B. P., checking.
King takes Bp. Q. to K. Rook's 5th, checking, and then taking your Bishop in return for the one just sacrificed.

Black has now two pieces attacking your Bishop, which if you do not sustain with another piece, he can regain the pawn.

5. Q. to her Kt. 3rd. Castles.

Were you to play your Queen to King's Bishop's 3rd, black could take the Bishop with his Knight, and then castle, having a better game. If you were to play

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Q. P. 2, black may take Pawn with Pawn; and after you do the same, he could check with his Bishop at Q. Kt. 5th, and afterwards take the Bishop with his Knight.

6. K. Kt. to B. 3rd.	Q. B. P. 1.
7. B. takes K. B. P., checking,	R. takes B.
8. K. Kt. takes K. P.	Q. to K.'s 2nd

Instead of playing the Q. to King's 2nd, black could take the K. Bishop's Pawn, checking; in that case, you ought to move your King to Bp.'s square, for this reason, that if he should take the Bishop with his King, you could give a double check, and gain the Knight.

9. Q. takes R., checking.	Q. takes Q.
10. Kt. takes Q.	K. takes Kt.

You may now have a fine game by playing your Q. P. two squares, and afterwards advancing the K. B. P. one square.

King's Knight's Opening.

This opening leads to greater variety than any other method of play, and is consequently much esteemed by chess players. Many of the finest games on record are the result of this opening.

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White.	*Black.*
1. K. P. 2.	K. P. 2.
2. K. Kt. to B. 3rd.	

It is good play to bring out your Knights early, and you now attack black's Pawn, which you would take, were he not to defend it. Black has several methods of defending it—namely,

1. K. B. to Q. 3rd square.
2. Q. to K. B. 3rd square.
3. K. Kt. to B. 3rd square.
4. Q. P. one square.
5. K. Kt. to B. 3rd square.

The last move—namely, Q. Kt. to B. 3rd square, is the best defence; but before playing the best defence, we will see how to take advantage of one of his weak moves. We will suppose him to play his K. B. to Q. 3rd square. This is a very bad move, as it prevents the Queen's Pawn from being played.

K. P. 2.	K. P. 2.
K. Kt. to B. 3rd.	K. B. to Q. 3rd sq.
K. B. to Q. B. 4th.	K. Kt. to B. 3rd.
Q. P. 2.	K. Kt. takes P.
Q. P. takes P.	K. B. to Q. B. 4th sq.
Q. to her 5th square.	

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Here you not only attack the undefended Knight, but also threaten to check-mate him by taking the King's Bishop's Pawn. Black must now defend the threatened mate, upon which you take his Knight, winning a piece. To return—

	Q. Kt. to B. 3rd.
3. K. B. to Q. B. 4th.	K. B. to Q. B. 4th.

4. Q. B. P. one square.

To prepare for advance of Q. P. two.

K. Kt. to B. 3rd.

Black can play Q. P. 1; but it would lead to a crowded game.

5. Q. P. 2 squares.	Pawn takes P.

6. K. P. ↳.

You will perceive that you may safely push this Pawn on, attacking his Knight, which he must move away, or set up a counter attack by playing his Queen's Pawn two squares, which we will suppose him to play.

	Q. P. 2 squares.
7. K. B. to Q. Kt. 5th.	K. Kt. to King's 5th.

Instead of playing your Bishop to Q. Knight's 5th,

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you might have taken his Queen's Pawn, *en passant*, (see page 34.) This would not, however, have been good play.

8. Kt. takes Q. P.

You might also take the Pawn with the Queen's Bishop's Pawn, but the move mentioned is better.

	Bishop takes Kt.
9. Pawn takes Bp.	Q. B. to Q.'s 2nd.

The game is equal.

There is an opening springing out of the King's Knight's opening, which is called the Queen's Pawn Two opening, from the circumstance of the first player playing at his third move the Queen's Pawn two squares, sacrificing the Pawn to gain a better position.

This opening is called the "Scotch Opening," from the circumstance of its having been adopted in three out of the five games played in the year 1824, by correspondence, between the clubs of London and Edinburg. An excellent game, illustrative of this brilliant opening, is given in the Chapter of "Games lately played."

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Captain Evans' Opening.

There is also another opening which properly belongs to the King's Knight's Game. It is the invention of Captain Evans, R. N., and is generally acknowledged to be a brilliant and interesting Gambit. The Pawn sacrificed in this game is the Queen's Knight's Pawn; and the defence is very difficult, the attack it gives the first player being very formidable.

White.	*Black.*
1. K. P. two.	K. P. two.
2. K. Kt. to B. 3rd.	Q. Kt. to B. 3rd.
3. K. B. to Q. B. 4th.	K. B. to Q. B. 4th.
4. Q. Kt. P. two sq.	Bp. takes P.

This move of Q. Kt. Pawn constitutes the Evans' Opening. It gains you a move or two, and gives an opening for the Queen's Bp. The attack acquired by this move is so strong that it will nearly compensate for the loss of the Pawn.

Black's move is correct—he should not take the Pawn with Knight.

5. Q. B. P. one.	Bp. to Q. R. 4th.

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Black can retire his Bp. to
King's 2nd.
Queen's 3rd.
Queen's Bishop's 4th.
and,
Queen's Rook's 4th.

The two first moves are decidedly bad.

6. King Castles.	Bp. to Q. Kt. 3rd.

You castle, to enable you to play Q. Pawn two squares, and to occupy the centre of the board with your Pawns. Black's move is very good.

7. Q. P. two.	P. takes P.
8. P. takes P.	Q. P. one sq.
9. Q. Bp. to Kt. 2nd.	K. Kt. to B. 3rd.

Black plays correctly, had he brought his Queen's Bp. to K. Kt. 5th, you would have played your K. B to Q. Kt. 5th, commencing a strong attack.

10. Q. P. one.	Q. Kt. to K. 2nd.
11. Bp. takes Kt.	P. takes Bp.
12. K. R. P. one.	Kt. to K. Kt. 3rd.
13. Q. Kt. to B. 3rd.	Q. Bp. to Q. 2nd.
14. Q. to her 2nd.	Q. to K. 2nd.

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Black has preserved his Pawn, and his position is very good. After castling, he can commence an attack on White's King.

The King's Gambit.

The term "Gambit" is derived from an Italian phrase used in wrestling, and signifies a peculiar movement, by which the adversary is tripped up. In Chess, the Gambit consists in the first player, early in the game, sacrificing a Pawn for the sake of gaining an attack. In the King's Gambit, the first player sacrifices his King's Bishop's Pawn; in the Queen's Gambit, the Queen's Bishop's Pawn. There are many varieties of Gambit. The defence in some of the Gambits is very difficult, and would require much longer space to explain than could be given in an elementary guide like this. It will be sufficient to examine the leading moves of this opening.

White.	*Black.*
1. K. P. 2.	K. P. 2.
2. K. B. P. 2.	P. takes P.

You sacrifice this Pawn to gain an attack, and to establish your Pawns in the centre of the board.

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Black may either take the Pawn, or evade the Gambit by refusing to take it.

He can evade the Gambit by playing—

Q. P. 2 sq.

or

K. B. to Q. B. 4th.

It is, however, better to take the Pawn, and defend it.

If you now play the K. Kt. to B. 3rd, it constitutes the King's Gambit; and from the after moves spring the following varieties of Gambits, called after their inventors:—

The Salvio Gambit,
The Allgaier Gambit,
The Cunningham Gambit, and
The Muzio Gambit.

Short specimens of these varieties of openings are appended to this chapter.

3. K. Kt. to B. 3rd. K. Kt. P. 2 sq.

You play this to prevent your adversary's Queen checking at his Rook's fifth.

Black by playing his K. Kt. P. best defends the Gambit Pawn.

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4. K. B. to Q. B. 4th.	4. K. B. P. 1 sq.

This is a bad move, and loses the game for black; he should have moved his K. Bp. to Knight's second.

5. K. Kt. takes K. Kt. P.	K. B. P. takes P.

You here sacrifice your Knight to gain such an attack that will be irresistible.

6. Q. to K. R. 5th sq., checking.	K. to K. 2nd.
7. Q. takes K. B. P., checking.	K. to his sq.
8. Q. to K. R. 5th sq., checking.	K. to K. 2nd.
9. Q. to K. 5th sq., check-mate.	

The Salvio Gambit.

1. K. P. two.	K. P. two.
2. K. B. P. two.	P. takes P.
3. K. Kt. to B. 3rd.	K. Kt. P. two.
4. K. B. to Q. B. 4th.	K. Kt. P. one.
5. Kt. to K. 5th.	Q. checks at K. R. 5th.
6. K. to B. square.	*K. Kt. to B. 3rd.

* This move is the mode of defence to the Gambit invented by Salvio.

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THE ALLGAIER GAMBIT.

1. K. P. two.	K. P. two.
2. K. B. P. two.	P. takes P.
3. K. Kt. to B. 3rd.	K. Kt. P. two.
4. K. R. P. two.	

This move is often played; it resolves itself into an opening called the "King's Rook two" Gambit, and leads to very interesting positions.

	K. Kt. P. one.
5. Kt. to K. Kt. 5th.	K. R. P. one.

Driving the Knight away, to sustain the attack, you sacrifice the piece for a Pawn. This sacrifice constitutes the Allgaier Gambit.

6. Kt. takes K. B. P.	K. takes Kt.
7. Q. takes Kt. P.	K. Kt. to B. 3rd.
8. Q. takes the Gambit P.	K. B. to Q. 3rd.
9. Q. to K. B. 3rd.	Q. Kt. to B 3rd.

And your opponent has the advantage.

CUNNINGHAM GAMBIT; OR, THREE PAWNS GAME. FIRST INTRODUCED IN CAPTAIN BERTIN'S BOOK.

Captain Bertin says—"This game shows the reason

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why he that plays first, gives the three Pawns and the King's Bishop."

White.	*Black.*
1. K. P. 2.	K. P. 2.
2. K. B. P. 2.	K. P. takes P.
3. K. Kt. to B. 3rd.	K. B. to K. 2nd.
4. K. B. to Q. B. 4th.	K. B. checks at K. R 5th.
5. K. Kt. P. covers.	Pawn takes P.
6. K. castles.	P. takes P., checking
7. K. to R.	Q. P. 1.
8. K. B. takes K. B. P., ch.	K. takes B.
9. Kt. to K. 5th ch.	K. to his sq.
10. Q. to K. R. 5th ch.	K. Kt. P. 1.
11. Knight takes K. Kt. P.	K. R. P. takes Kt.
12. Q. takes P., ch.	K. to his 2nd.
13. Q. to adv. K. B. 2nd, and check-mates.	

The Muzio Gambit.

This Gambit is the most brilliant of all the openings,—as in the Allgaier Gambit, a piece is sacrificed to gain a strong position.

1. K. P. 2.	K. P. 2.
2. K. B. P. 2.	P. takes P.

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3. K. Kt. to B. 3.	K. Kt. P. 2.
4. K. B. to Q. B. 4th.	K. Kt. P. 1.
5. Castles.—This move constitutes the Muz Gambit.	P. takes Kt.
6. Q. takes P.	

The student would do well to study the different modes of attack and defence, as given in Mr. Lewis's last Treatise, or in Walker's "Art of Chess-Play."

Queen's Bishop's Pawn's Opening.

This opening is so called from the circumstance of the Q. B. P. being moved one square at the second move. The object of this opening is to get an open game, and have a variety of pieces in play before your adversary. Although not destitute of interest, this opening is seldom played.

1. K. P. 2.	K. P. 2.
2. Q. B. P. 1.	Q. P. 2.

This is black's best move. He liberates his own pieces, and prevents you from establishing your Pawns in the centre.

3. K. Kt. to B. 3rd.	P. takes P.

Were you to take his Queen's Pawn, you would lose

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time, and transfer the attack into the hands of your adversary.

You may now play Q. to Q. R. 4th square, checking, and then take the Pawn which attacks your King's Knight.

Queen's Gambit.

The Queen's Gambit is so called from the Queen's Bishop's Pawn being sacrificed on the second move after each player has played Queen's Pawn two squares. Unlike the King's Gambit, it is not well to defend the Pawn gained.

It is a safer game than the King's Gambit, but not so interesting.

White.	*Black.*
1. Q. P. 2.	Q. P. 2.
2. Q. B. P. 2.	Pawn takes P.
3. K. P. 2.	

You afterwards regain the Pawn, and the game becomes equal.

We will show the danger of defending the Gambit Pawn.

1. Q. P. 2.	Q. P. 2.
2. Q. B. P. 2.	P. takes P.

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3. K. P. 1.	Q. Kt. P. 2.
4. Q. R. P. 2.	P. takes P.

You are here enabled to advance your Queen's Rook's Pawn with great effect; for you recover your Pawn, and get an excellent position.

5. K. B. takes P.	Q. B. to Q.'s 2nd.
6. Q. to K. B. 3rd.	

You here threaten to check-mate, or win his Queen's Rook.

Irregular Opening.

The following mode of beginning, by the first player makes a very strong game:—

1. K. Kt. P. one sq. K. P. two sq.—The second player endeavours to occupy as much of the field as possible.

2. K. B. to Kt. 2nd.	Q. P. two sq.
3. Q. Kt. P. one sq.	Q. B. P. two sq.
4. Q. B. to Kt. 2nd.	Q. Kt. to B. 3rd.
5. K. P. one sq.	K. B. P. two sq.
6. Q. P. one sq.	K. Kt. to B. 3rd.
7. K. Kt. to K. 2nd.	K. B. to Q. 3rd.
8. Q. Kt. to Q. 2nd.	Q. B. to K. 3rd.

The game is even.

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CHAPTER VII.

ON ENDS OF GAMES.

YOUR object being to check-mate your adversary's King, it will be necessary, before you commence a game with any player, to know the different methods of check-mating your adversary, when you find your King attended by one or two pieces against your adversary's King alone; for it frequently happens that young players will make a series of random moves, and at last be obliged to give up the game as drawn merely for want of knowing a regular system of easy conquest.

Before we proceed to explain the method of check-mating with King and Queen against the King, et cetera, it would be as well to know how the two easiest mates are effected. The first is called

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THE FOOL'S MATE,

which is effected in two moves, thus:

K. Kt. P. 2.	K. P. 2.
K. B. P. 1.	Queen to Rook's 5th, mating.

The second mate is in four moves, and is styled the

SCHOLAR'S MATE.

1. K. P. 2.	K. P. 2.
2. K. B. to Q. B. 4th.	K. B. to Q. B. 4th.
3. Q. to K. R. 5th.	Q. P. 1.
4. Q. takes K. B. P., and mates.	

1ST.

KING AND QUEEN AGAINST KING.

This is the easiest mate on the board—for this reason, that the Queen has greater power than any other piece. You cannot check-mate your adversary's King in the middle of the board; you must therefore drive him to one of the four extreme lines of the board, bringing up your own King to oppose him. In doing this, you must be careful not to stale-mate your adversary's King, which may easily be effected in certain positions.

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For instance—

Place your white King on K. B. 6th.

— Queen on K. B. 5th.

— the black King on his Rook's square.

Supposing it be your move, your proper play would be to move your King to K. Kt. 6th, or K. B. 7th, either way mating with Queen on the next move. But if, instead of moving the King, you placed your Queen on King's Knight's 6th, your adversary's King would be unable to move, and would be consequently stalemated.

Place your men thus :—

White.	*Black.*
K. on his square.	K. on his 4th square.
Queen on her 2nd.	

Your object being to force the adverse King to the board, you must bring your King closer.

K. to B. 2nd.	K. to K. 3rd.
Q. to her 4th.	K. to K. B. 4th.
K. to B. 3rd.	K. to K. Kt. 3rd.
Q. to her 7th.	K. to K. Kt. 4th.
Q. to K. B. 7th.	K. to K. R. 5th.
Q. to K. Kt. 6th.	King can only move to

one square, and you can check-mate him two different ways.

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Check-mate with One Rook.

This is a little more difficult mate than the last we have just played. The same principle is required in this mate as with the Queen; that is, to force the adversary's King to one of the sides of the board. You must force the adverse King to move opposite your own, and then the check from the Rook will compel him to move nearer to one of the sides of the board. The annexed illustration will best show you the quickest method.

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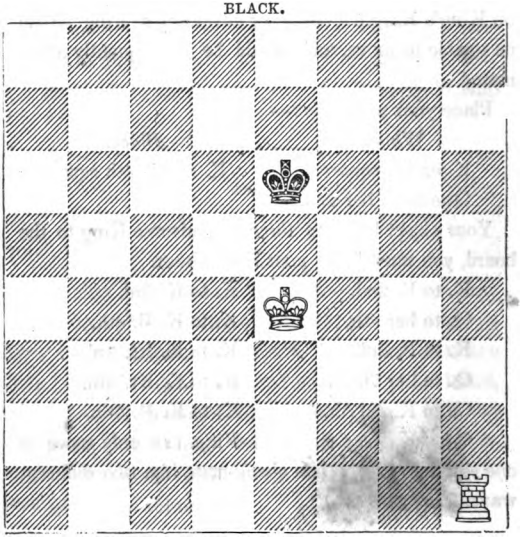

WHITE.

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In this position, you will perceive that you have an opportunity of driving the Black King nearer to the end of the board, by checking with the Rook at K. Rook's sixth.

White.	*Black.*
R. to K. R. 6th, ch.	K. to K. 2nd.

Now by bringing your King closer, you compel your adversary to play opposite your King, when another check from the Rook will drive him to the last rank of squares.

K. to K. B. 5th.	K. to Q. 2nd.

Had he played to K. B. 2nd, you might have driven him at once to the end of the board, by checking at K. R. 7th; your plan now must be to follow his King until he is forced to play opposite to yours.

K. to K. 5th.	K. to Q. B. 2nd.
K. to Q. 5th.	K. to Q. Kt. 2nd.
K. to Q. B. 5th.	K. to Q. R. 2nd.
K. to Q. Kt. 5th.	K. to Q. Kt. 2nd.
R. checks at K. R. 7th.	K. to Q. B. square.
K. to Q. B. 6th.	K. to Q. sq.
K. to Q. 6th.	K. to his sq.

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K. to K. 6th.	K. to K. B. sq.
K. to K. B. 6th.	K. to Kt. sq.

He now attacks your Rook, which of course you must move away, taking care to keep him in the same rank; place the Rook, therefore, on the other side of your King thus:—

R. to Q. R. 7th.	K. to R. square,
K. to K. Kt. 6th,	and you mate on the next move.

The check-mate with two Rooks is much easier, for you do not require the aid of your King, for each Rook can, in turn, guard the whole of one rank.

Two Rooks against One Rook with the Kings only.

When you have two Rooks and King against one Rook, you must force the adverse King to one of the extreme lines of the board, which can be easily done with the two Rooks; your adversary will then be compelled to cover a check with his Rook, your exchanging his Rook for one of yours, will then make it easy for you to win—for instance, place the men thus;

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White.—K. at K. Kt. 7th, Rooks at K. B. 7th, and Queen's square.

Black—K. at King's fifth, Rook at Q. R. 4th.

White.	*Black.*
1. Rook at K. B. 7th, checks at K. 7th.	K. to K. B. 6th.
2. Q. R. to K. B. 8th, ch.	K. to K. Kt. 7th.
3. Q. R. to K. B. 3rd.	R. to Q. R. 6th.

Had black checked your King at K. B. 4th, you could have covered with your Rook, compelling him at once to exchange Rooks.

4. K. to Kt. square.

You play this to allow a free passage for your Rooks.

	R. to K. R. 6th.
5. R. checks at K. Kt. 2nd.	K. to R. 7th.

R. to Rook's 2nd, forces an exchange, and you win with the Rook and King easily.

THE KING AND TWO BISHOPS AGAINST THE KING.

The two Bishops with the assistance of the King can always mate the adverse King when alone.

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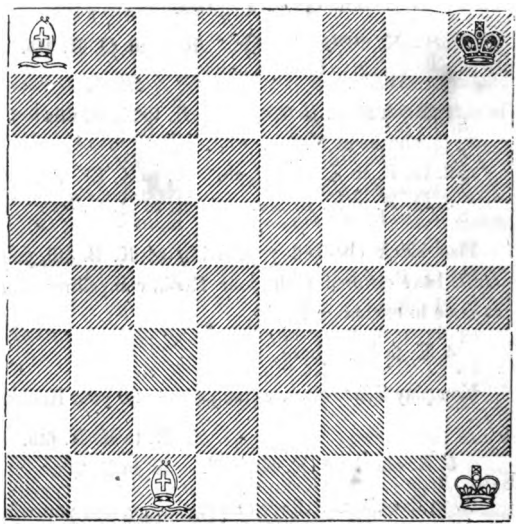
Place the men thus :—



White.	*Black.*
1. Q. B. to Q. Kt. 2nd, ch.	K. to Kt.
2. K. B. to Q. 5, ch.	K. to B.
3. Q. B. to K. B. 6th.	K. to his square.
4. K. B. to K. 6th.	

You will here perceive that by playing your Bishops

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this way, you so confine the adverse King, that he has only two squares to move on. In this enviable position you keep him, until you bring up your King (spider-like) to give him his quietus.

	K. to B.
5. K. to Kt. 2nd.	K. to his sq.
6. K. to B. 3rd.	K. to B.
7. K. to Kt. 4th.	K. to his sq.
8. K. to K. Kt. 5th.	K. to B.
9. K. to K. Kt. 6th.	K. to his sq.
10. Q. B. to K. Kt. 5th.	K. to B.
11. K. B. to Q. 7th.	K. to Kt.
12. Q. B. to K. R. 6th.	K. to R.
13. Q. B. to K. Kt. 7th, ch.	K. to Kt.
14. K. B. to K. 6th, and mates.	

KING, BISHOP, AND KNIGHT AGAINST THE ADVERSE KING, WHEN ALONE, CAN WIN.

This mate is justly considered to be the most elegant of all methods of check-mating; it is, however, more difficult to accomplish than any of the preceding mates given. When you find you are so situated at the end of a game that you have only these two pieces left, your object must be to force your adver-

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sary's King to that corner square which your Bishop commands.

For iustance, in the annexed position, White can effect the mate in fourteen moves.

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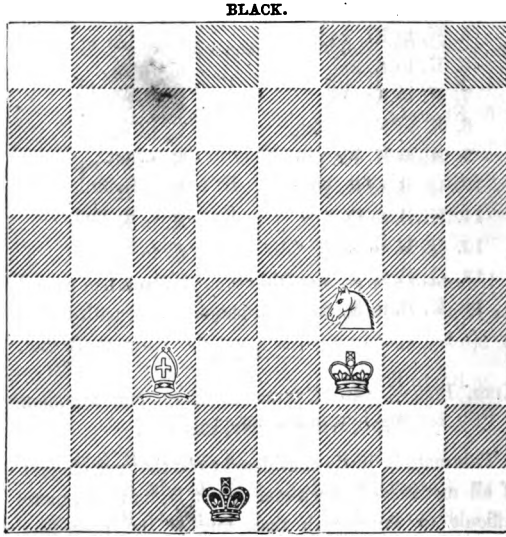

WHITE.

White.	*Black.*
1. K. to K. 3rd.	K. to adv. Q. B. 2nd.
2. K. to Q. 4th.	K. to adv. Q. Kt. 3rd.

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If Black move his King to adv. Queen's or Bishop's square, you should still play King to Queen's 3rd.

3. K. to Q. 3rd.	K. to adv. R. 4th.

If instead of playing K. to adv. R. 4th, Black had moved to adv. R. 2nd or 3rd, you would mate sooner by playing the Knight to Queen's 5th square.

4. K. to Q. B. 4th.	K. to adv. R. 3rd.
5. Kt. to Q. 5th.	K. to adv. R. 4th.

You can now drive the King to the corner.

6. Kt. to Kt. 6th, ch.	K. to adv. R. 3rd.
7. Bp. to Q. 4th.	K. to adv. R. 2nd.
8. K. to Q. B. 3rd.	K. to adv. Kt. sq.

If instead of playing to this square, Black had moved his King to adv. R. 3rd, you should check with Bp. at B. 5th sq., and afterwards move the King to B. 2nd.

9. Bp. to K. 3rd.

Still keeping him in the corner.

	K. to adv. R. 2nd.
10. Kt. to Q. B. 4th.	K. to adv. Kt.
11. K. to Kt. 3rd.	K. to adv. R.
12. Bp. to Q. 2nd.	K. to adv. Kt.

13. Knight checks at Rook's 3rd square, and the Bishop mates on the following move.

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As it would far exceed our limits to give examples of every description of force requisite to check-mate your adversary's King at the end of the game, we must confine ourselves to these few examples, and proceed to the method of playing the Pawn at the end of the game; one example of which ending will suffice for the beginner.

When you are left with only one Pawn, your chief object must be to gain or keep the move, or, as it is usually termed, the opposition. One King is said to have the move of the adverse King when he confronts him on any line or file, there being only one interval between them. The same rule will hold good, if they are distant from each other three or more squares; supposing them to be directly or diagonally opposed to each other. For example; place your King on his 4th square, and the Black King on his 2nd square. In this position, you will get the opposition, if you have to move, thus—

K. to K. 5th.

But if Black have the move, he can play his King to K. 3rd, and thus gain the opposition, or rather, the move upon you.

This gaining a move is an important point to accomplish, and more particularly when you have but one Pawn.

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An illustration will point out to you the necessity of studying the best method of playing your King at the end of the game; for be it remembered, at that period of the game, the King becomes the most useful of all the pieces.

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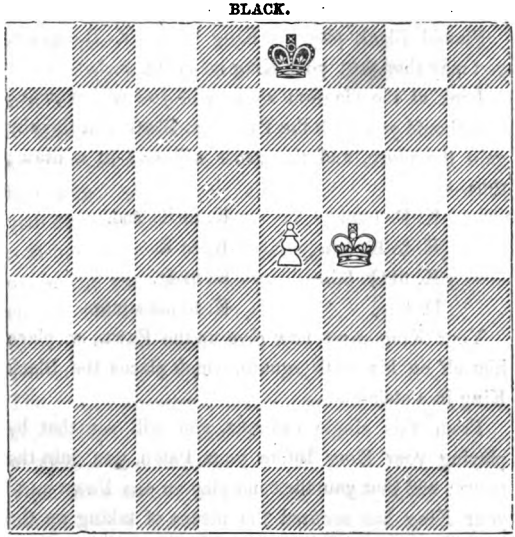

WHITE.

In this position, if you have the move, you can win by playing your King before the Pawn, on the adverse

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adverse King's 3rd square. You gain a move upon your adversary, and secure a safe guidance for your Pawn. For instance, Black plays his King to Queen's square; you can then move your King to K. B. 7th, and the Pawn can go to Queen, protected as it is by the King's command of the three squares on the file.

Should Black play his King to his K. B. square, you may then post your King on his Q. 2nd.

Look at the diagram again, and you will perceive that should you push the Pawn on, Black can thereby gain the move, and the game will end in a draw; thus—

K. P. 1 sq.	K. to K. 2nd.
K. to K. 5th.	K. to K.
K. to Q. 6th.	K. to Q.
P. 1 sq.	K. to his square.

Your King must now give up the Pawn, or place himself on his sixth square, which places the Black King in a stale-mate.

From this single example, you will see that by playing your King before your Pawn, you gain the move; and that you must not play on the Pawn until your King has secured the means of taking up the opposition when required. This rule applies to all the Pawns, excepting the Rook's Pawn. These Pawns

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cannot go to Queen if the adverse King has time to possess himself of any of the squares in front of the Pawn. Place your King and Pawn on either of the Rook's files, and the adverse King on the square upon which the Pawn must go to Queen, and you will find that play as you will, you cannot dispossess the adverse King of the range of two squares—the Rook's and Knight's squares;—unless you stale-mate him.

When there are Pawns on each side, the situations become more difficult. First make yourself conversant with the best method of playing single Pawns; you will then have gained a great deal.

In addition to the conclusions of games already given, the following few observations with regard to the relative value and powers of the pieces at the end of the game will suffice.

Two Pawns against one must win in most cases. The player possessing the two Pawns must take care to gain the move before he exchanges one of his Pawns for that of his adversary.

A Pawn with any piece, must win in all cases, except with a Bishop, when the Pawn is on a Rook's file, and the Bishop does not command the square where the Pawn must go to Queen.

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Two Knights by themselves cannot mate.

But two Knights against a Pawn may win.

A Rook and Bishop against a Rook may win.

The following are drawn games:—

A Rook against a Bishop.

A Rook against a Knight.

A Rook with a Knight against a Rook.

A Rook with a Bishop against a Queen.

A Rook with a Knight against a Queen.

A Rook against either a Bishop or a Knight with two Pawns; because the player possessing the Rook cannot be prevented from sacrificing it for the two Pawns.

A Queen against a Rook and two Pawns.

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CHAPTER VIII.

FIVE GAMES ACTUALLY PLAYED, WITH NOTES.

THE following games are, with one exception, modern; four of them have been only recently played.

FIRST GAME.

This game, in illustration of the Queen's Pawn Two, or Scotch Opening, mentioned in page 60, was played in December, 1845, between Captain Evans (the inventor of the Gambit called after him) and a very brilliant player from Hamburgh, Mr. Horwitz.

MR. HORWITZ.	CAPT. EVANS.
Black.	*White.*
1. K. P. two.	K. P. two.
2. K. Kt. to B. 3rd.	Q. Kt. to B. 3rd.
3. Q. P. two.	

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This move constitutes the Queen's Pawn Two opening. Its effect is to give a range to your pieces, especially the Bishops.

P. takes P.

White may also take Pawn with Knight; but by doing so, his adversary would take Knight with his King's Kt., and afterwards play his Queen at her fourth square, and remain with a better position.

4. K. B. to Q. B. 4th. Q. to B. 3rd.

This move of White's was first introduced by that fine English player, Macdonnell, and is considered to be a good defence.

5. Castles. Q. P. one.
6. K. B. to Q. Kt. 5th.

This is what is termed pinning your adversary's piece. The tyro will perceive that he cannot move the Knight away, because it would discover check to the King.

White brings his Bishop forward to support the Knight. If he did not do this, you might capture the Knight, and force him to double his Pawns.

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	Q. B. to Q. 2nd
7. B. takes Kt.	B. takes B.

He now attacks your King's Pawn. Black sets up a counter attack, and regains the Pawn he sacrificed at his 3rd move.

8. Kt. takes the Pawn.	B. to Q. 2nd.

You will naturally ask—Why does not the Bishop take the King's Pawn? I will, however, show you, that by so doing he would have lost a piece. Had he taken the King's Pawn, you could have played the Rook to his King's square, attacking the Bishop, which he cannot withdraw on account of the check by discovery. If he then defend the Bishop with the Queen's Pawn, you can push on the K. B. P. one square, and afterwards win the Bishop for your Pawn.

9. Q. Kt. to B. 3rd.	Q. B. P. 1.

Black brings out his pieces with advantage, and White moves his Q. B. P., to prevent your Knight playing to Queen's 5th, attacking the Queen and Q. B. Pawn.

10. K. B. P. 2.	Castles.
11. Q. B. to K. 3rd.	K. to Kt. sq.

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Black commences now a lively attack; he threatens the White Queen's Rook's file.

12. K. P. 1. Q. to R. 3rd.

White does not play well here; he should have taken the Pawn with his Pawn.

13. Q. to K. B. 3rd.

Still threatening the side of the adversary's King.

K. B. P. 2.

Here you will perceive that Black could take this K. B. P. "*en passant;*" but the capture would do no good.

14. Q. R. to K. square. Q. R. to K. square.
15. K. P. 1. B. takes P.
16. Kt. takes Q. B. P. ch.

This move is brilliantly played by Mr. Horwitz; he foresees that, by sacrificing this Knight, he can gain such a position as will enable him to check-mate his adversary in a few moves.

P. takes Kt.
17. Q. takes P. R. to Q. B. square.

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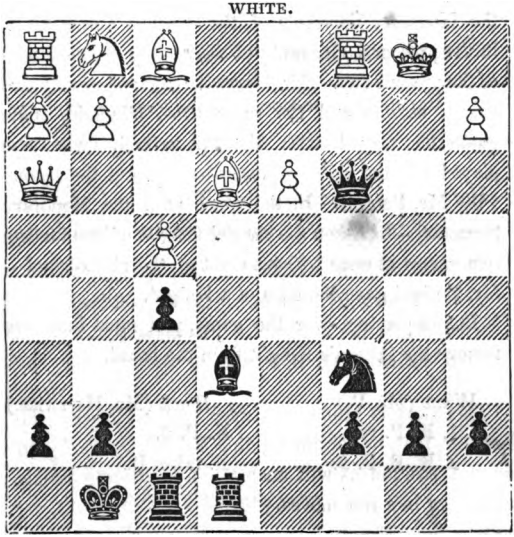
Mr. Horwitz now announced that he could give check-mate in four moves. Here is the position of the pieces, and the finish of this game takes the form of a problem, which the beginner would do well to endeavour to solve.

WHITE.



BLACK.

Black can mate in four moves.

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Second Game.

The next game is illustrative of the King's Gambit, and the attack and defence are well conducted. This game was played under very interesting and peculiar circumstances by Mr. Harrwitz and Mr. G. Perigal, the Honorary Secretary of the London Chess Club, in the presence of seventy of the leading chess-players of the present day. Mr. Harrwitz engaged to play two games at one and the same time, blindfold. One game he played with Mr. Kieseritzki, (who also played without sight of chess-board,) and the second with Mr. Perigal. In the game with the Honorary Secretary—to lessen the mental fatigue of conducting two games at once without sight of the chess-board—Mr. Perigal gave the odds of a Knight.

Before playing over the game, you must therefore remove the Queen's Knight from the board.

White (Mr. P.)	*Black* (Mr. Harrwitz.)
1. K. P. 2.	K. P. 2.
2. K. B. P. 2.	P. takes P.

(See page 61.)

3. K. Kt. to B. 3rd.	K. Kt. P. 2.
4. K. B. to Q. B. 4th.	K. B. to K. Kt. 2nd.

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This is the best move Black can play. The playing his Bishop here, enables him to support the Knight's Pawn with the Rook's Pawn, the Rook being defended.

5. Q. P. 2.	Q. P. 1.
6. Q. B. P. 1.	

Supporting his Queen's Pawn.

	K. R. P. 1.
7. Castles.	K. Kt. to K. 2nd.

Black now frees his pieces.

8. K. R. P. 2.	Kt. to Kt. 3rd.

You will perceive that Black might have taken the K. R. Pawn for nothing, instead of playing the Kt. to Kt. 3rd; but he wisely prefers bringing his Knight into play, instead of disuniting and doubling his Pawns.

9. K. R. P. 1.	K. Kt. to B. sq.
10. K. Kt. to R. 2nd.	Q. Kt. to B. 3rd
11. Q. to K. B. 3rd.	

White's object in playing this, is to bring his Queen's Rook into play presently.

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	Q. to K. 2nd.
12. Q. B. to Q. 2nd.	Q. B. to Q. 2nd.
13. K. R. to K. square.	Castles on Queen's side.
14. Q. to K. B. 2nd.	

White meditates an attack with his Pawns on the side on which his adversary has castled; he has also in view the capturing of the Queen's Rook's Pawn, which he attacks by moving his Queen's Pawn one square, driving away the piece that defends it.

K. to Kt. sq.

Black, you see, foresees this; he defends the Pawn, and places his King in a secure position.

15. Q. Kt. P. 2.	K. Kt. to R. 2nd.
16. Q. R. P. 2.	K. Kt. to B. 3rd.

Black plays all these moves capitally; and when it is taken into consideration that he is defending the impetuous attack blindfold, and conducting another game with Mr. Kieseritzki, it is truly surprising.

17. Q. to K. 2nd.	Q. R. to K. square.
18. K. B. to Q. 3rd.	

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To defend his King's Pawn, which is now attacked by three pieces, and only defended by two.

K. Kt. P. 1.

It is now Black's turn to attack.

19. Q. Kt. P. 1. Q. Kt. to Q. sq.
20. Q. B. takes K. B. P. Kt. takes K. R. P.

A good exchange of Pawns for Black.

21. Q. B. to Q. 2nd. Q. to K. R. 5th.
22. Q. R. P. 1.

Still continuing his attack on the Queen's side.

Q. Kt. to K. 3rd.
23. Q. Kt. P. 1. Q. Kt. to K. B. 5th.

Attacking the Queen and Bishop, thereby forcing an exchange of pieces if he wishes; having a Knight more than his adversary, it is beneficial to exchange.

24. Q. Kt. P. takes R. P., ch.

White can take the Knight afterwards. You see that Black is obliged, on account of the check, either to move or take the Pawn.

K. to R. square.

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Black plays very well not to take the Pawn, by simply playing his King to the corner square—he is safe for the present.

25. Q. B. takes Kt.	Kt. takes Bp.
26. Q. to her second.	Kt. takes K. B.
27. Q. takes Kt.	K. B. P. 2.

Now these pieces are off the board, Black can better form his attack.

28. K. P. 1.	Q. P. takes P.
29. P. takes P.	R. takes P.

White Queen can take the Bishop now; but were he to do this, Black would gain the exchange—that is to say, he would gain a Rook for a Bishop—thus:

Q. takes B.	R. takes R., ch.
R. takes R.	Q. takes R., ch.

And would soon win.

30. K. R. to Q. Kt. sq.	Q. B. to his 3rd.
31. Q. R. P. 1.	Q. Kt. P. 1.

Had Black taken the Q. R. Pawn, he would have lost the game.

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32. K. R. to K. B. sq.	Q. R. to Q. sq.
33. Q. to Q. B. 4th.	B. takes K. Kt. P.

This is very brilliant play of Mr. Harrwitz, worthy of Philidor himself.

34. Q. takes Q. B. P.	K. Kt. P. 1.
35. K. takes B.	

Threatening to check-mate with Queen at Q. Kt. 7th.

	Q. takes Kt., ch.
36. K. to B. 3rd.	R. to Q. 6th, ch.
37. K. to B. 4th.	Q. to K. R. 5th.

Check-mate.

THIRD GAME.

The following game will illustrate the King's Knight's Opening. (See page 57.) It is from Greco's Treatise, and is a good example of brilliant attack: —

White.	*Black.*
1. K. P. two sq.	K. P. two sq.
2. K. Kt. to B. 3rd.	Q. Kt. to B. 3rd.
3. K. B. to Q. B. 4th.	The same.

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Each player playing the first three moves as above, is called by the Italian writers the Giuoco Piano Opening.

4. Q. B. P. one sq.	K. Kt. to B. 3rd.
5. Q. P. two sq.	P. takes P.

If he retreat B. to Q. Kt. 3rd, you take P. with P.; and if he then capture K. P. with K. Kt., you may leave K. B. P. en prise, and move Q. to Q. 5th.

6. P. takes P.	K. B. checks.
7. Q. Kt. to B. 3rd.	Kt. takes K. P.
8. Castles.	Kt. takes Kt.
9. P. takes Kt.	B. takes P.
10. Q. to Q. Kt. 3rd.	

If he take Rook, he allows you to form an attack not to be parried.

	B. takes R.
11. K. B. takes P., ch.	K. to B. sq.
12. Q. B. attacks Q.	Q. Kt. to K. 2nd.

He is forced to play this move to save his Queen.

13. Kt. to K. 5th.	K. B. takes P.
14. K. B. to K. Kt. 6th.	

By this you threaten to mate with Q. at K. B. 7th,

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and prevent his moving Q. to K. sq. He cannot take either the Knight or Bishop.

	Q. P. 2.
15. Q. to K. B. 3rd, ch.	Q. B. covers.
16. K. B. takes B.	B. takes Kt.
17. K. B. to K. 6th dis. ch.	K. B. to B. 3rd.
18. B. takes B.	P. takes B.
19. Q. takes P., ch., and mates next move.	

Fourth Game.

The following game has, I believe, never appeared in print; it was kindly given to me by Mr. Horwitz. It is a brilliant specimen of an opening now much practised by chess-players.

Mr. Horwitz.	Mr. Popert.
White.	*Black.*
1. K. P. 2.	K. P. 2.
2. K. Kt. to B. 3rd.	Q. Kt. to B. 3rd.
3. Q. P. 2.	Pawn takes Pawn.
4. K. B. to Q. B. 4th.	

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White, instead of playing out his King's Bishop, could also take Pawn with Knight; but Black would then get a good position by playing his Queen to King's Rook's 5th. You defend your King's Pawn with Queen. Black can then attack your Queen with his Queen's Knight, compelling you to retire, and thereby gaining a move upon you.

K. B. to Q. Kt. 5th, ch.

This is a hazardous move. It subjects him to a subsequent attack, which it is difficult to defend.

5. Q. B. P. 1.	P. takes P.
6. Castles.	Q. to K. 2nd.

White places his King in a secure position, and his pieces on the Queen's side threaten a strong attack.

Black's move is better than taking the Q. Kt. Pawn. He might also have moved the Queen's Pawn one square with advantage.

7. Q. to Q. Kt. 3rd. Q. P. 1.

The learner will observe that Black could not take the undefended King's Pawn, for this reason—White could play his Rook to King's square, and force an exchange of Queen for Rook; independently of this,

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it would be bad play, because White could take the King's Bishop's Pawn, checking, and soon have a winning game.

Black's move of Queen's Pawn 1 square frees his Queen's Bishop, which may be wanted to defend his K. B. P.

8. K. B. to Q. Kt. 5th. K. B. to Q. B. 4th.

The art of playing well at Chess is to gain time. White here pursues his attack, and his adversary, in self-defence, plays a forced move. Did he not move his Bishop, White Queen could take it on the next move, Black Knight being unable to move, on account of the check by discovery.

Supposing Black to play his Q. R. Pawn 1 square, attacking in turn your Bishop, you would win the Bishop by taking first the Q. Knight, giving check.

9. Kt. takes P. Q. Bp. to K. 3rd.

White takes this Pawn at the proper time, bringing an important piece into play at the same time.

10. Q. to Q. R. 4th. Q. B. to Q. 2nd.

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White threatens to take the Knight, and afterwards the Q. Kt. Pawn, with Queen.

11. Q. Kt. to Q. 5th.	Q. home.

White attacks the Queen, and threatens to capture the Q. B. Pawn, checking King and Rook. To prevent this, Black is forced to play his Queen to her own square.

12. Q. B. to K. B. 4th.	K. R. P. 1.
13. Q. R. to B.	K. Kt. to B. 3rd.
14. R. takes B.	

This is a very good move. White foresees a speedy return for his losing the exchange. On Black's taking the Rook, White Knight can capture the Q. B. Pawn, checking King and Rook.

	P. takes R.
15. Kt. takes P., checking.	K. to K. 2nd.
16. R. to Queen.	

Threatening to check with Bp. at Q. 6th. The attack throughout this game is admirably sustained.

	K. to B.
17. Kt. takes R.	Q. takes Kt.
18. K. P. 1.	Kt. to K.

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White's move wins him a piece.

19. R. takes Bp.	Q. Kt. to K. 2nd.
20. K. P. 1.	K. B. P. 1.
21. K. Kt. to R. 4th.	Q. to Q. B.

White has now an irresistible attack.

22. R. takes Kt.	K. takes R.
23. Kt. to K. Kt. 6th, ch.	K. takes K. P.
24. Q. to K. 4th, ch.	K. to. B. 2nd.
25. K. B. to Q. 4th, ch.	Q. interposes.

26. Bp. takes Queen, and mates.

The game is finished off in a dashing manner, and is a good specimen of Mr. Horwitz's brilliant style of play.

Fifth Game.

The following game was played by Mr. Staunton with an excellent player. It is illustrative of the Giuoco Piano Opening, and shows the danger of advancing the Pawns too far in the adversary's game.

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Mr. H.	Mr. Staunton.
Black.	*White.*
1. K. P. 2.	K. P. 2.
2. K. Kt. to B. 3rd.	Q. Kt. to B. 3rd.
3. K. B. to Q. B. 4th.	K. B. to Q. B. 4th.
4. Q. B. P. 1.	K. Kt. to B. 3rd.

King's Kt. to B. 3rd is the best move that White can play.

5. Q. Kt. P. 2.	Bp. to Q. Kt. 3rd.
6. Q. Kt. P. 1.	

This advance of the Pawns too early in the game causes Black to lose several moves. Mr. Staunton, who lets no opportunity slip of taking advantage of even the loss of one move, finishes this game capitally.

	Q. Kt. to Q. R. 4th.
7. B. to Q. 3rd.	Q. P. 2.

Black dares not take the Pawn; if he did, White would move the King's Pawn one square, and win a piece for a Pawn.

8. Q. to K. 2nd.	Castles.
9. Castles.	

It would have been very bad play, had Black taken

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the King's Pawn with Knight. White would equally play R. to King's sq., and win the game easily.

	R. to K.
10. K. R. P. 1.	K. Kt. to R. 4th.

White threatens to play his Knight to K. B. 5th, attacking Queen and Bishop. This move forces Black to withdraw his Queen.

11. Q. to her sq.	K. Kt. to B. 5th.
12. Q. to Q. B. 2nd.	K. B. P. 2.
13. K. Kt. takes K. P.	

With the hope of freeing himself from an embarrassing attack, Black sacrifices his Knight.

	R. takes Kt.
14. K. P. takes K. B. P.	Q. to K. Kt. 4th.

Threatening check-mate.

15. K. Kt. P. 2.	Q. to K. R. 5th.

Black resigns the game; and wisely too, for there is no chance of retrieving it. White can take the K. R. Pawn, and speedily finish the game.

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CHAPTER IX.

ON PROBLEMS, WITH EXAMPLES.

In a game of such endless variety as Chess, it must necessarily happen that situations will occur where one party will be enabled to check-mate his adversary in a certain number of moves. In situations like this, the game resolves itself into a problem; and the more intricate the moves, the more beautiful the problem. Those problems, therefore, are most to be admired, that occur, or may occur, in actual play.

The study of the best problems of the best masters will amply repay the student, inasmuch as it will teach him the quickest and most brilliant method of playing the ends of games. It will also have the beneficial effect of teaching the tyro never to despair; for

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he will often find that, in hundreds of situations, the inferior may win.

The study of problems, too, is necessary for those who wish to gain a sound knowledge of the game. They show the innumerable resources of the game, and, what is more important, accustom you to calculate many moves in advance.

In Chess, that player is the strongest who can foresee and calculate the greatest number of moves on each side; consequently, this delightful branch of Chess—namely, the solving of problems—goes a great way to make a tolerably good player.

The learner will find more advantage in endeavouring to solve the problem from the diagram alone. If he should set up the situation on the board, I would advise him not to touch the pieces until he has found out the method of check-mating the adversary in the required number of moves. Moving the pieces about in every direction will be found not only a great loss of time, but no improvement can result from it.

Problems, however, of check-mates to be effected in six or seven moves cannot well be solved in this manner; and for this reason those in three or four moves are generally to be preferred.

The problems on the diagrams that follow have been

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composed expressly for this work; and many thanks are due to Messrs. Kling, Kuiper, and Horwitz, for their kindness in presenting them. Before we proceed to the diagrams, it will be as well to give two of an easy kind.

PROBLEM No. 1.

Set the pieces as directed, and you will find that White can give check-mate in two moves.

White.	*Black.*
King on K. B. 2nd.	King on Q. 5th.
K. Bishop on his square.	Pawn on Q. B. 3rd.
Queen on K. B. 5th.	
Knight on K. B. 6th.	

This problem is invented by Brede, of Altona.

PROBLEM No. 2.

White.	*Black.*
King on Q. Kt. 6th.	King on Q. Rook sq.
Rook on Q. R. 4th.	Rook on King's sq.
Knight on Q. R. 5th.	Pawn on Q. Kt. 7th.
Pawn on Q. B. 6th.	

White can mate in two moves.

This is one of Damiano's problems. See chapter on Chess Writers.

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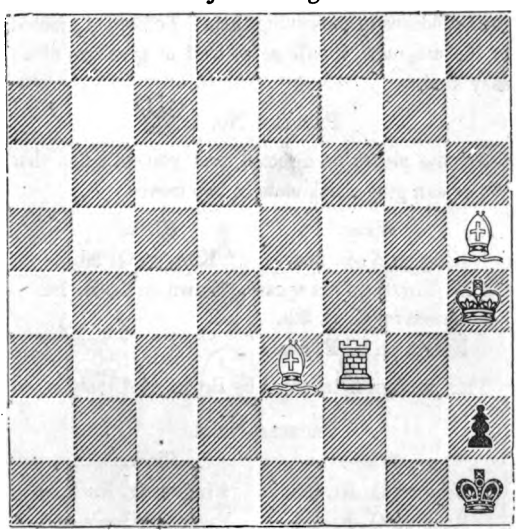
Problem No. 3.

By Mr. Kling.



White to mate in three moves.

The following problems are original, and have never before appeared. They were presented to me by their inventors, to whom I feel greatly indebted. The solutions are purposely withheld. They are not difficult to solve, being composed expressly for beginners and for this work.

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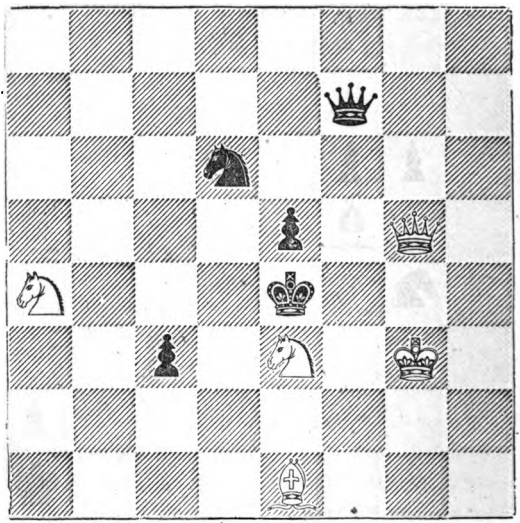
Problem No. 4.

By Herr Kuiper, Teacher of Chess.



White to mate in three moves.

It is a very difficult matter to invent a good problem. There are very many problems published, but very few that are really first rate. Those are the best that have few pieces on the board, and the four and five move problems are generally to be preferred.

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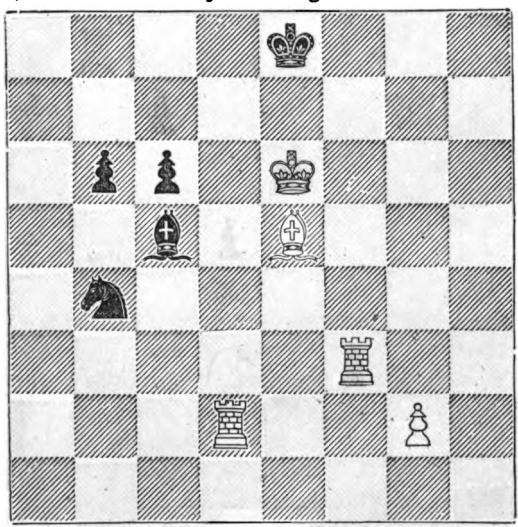
PROBLEM No. 5.

By Mr. Kling.



White to mate in three moves.

Problems invented by the following Chess-players may be relied on as being worthy of notice. Rev. H. Bolton, Mr. W. Bone, Messrs. Horwitz, Kuiper, Kling, Andersen, Brede, D'Orville, and Kieseritzkij. All the above have published some beautiful specimens of strategy.

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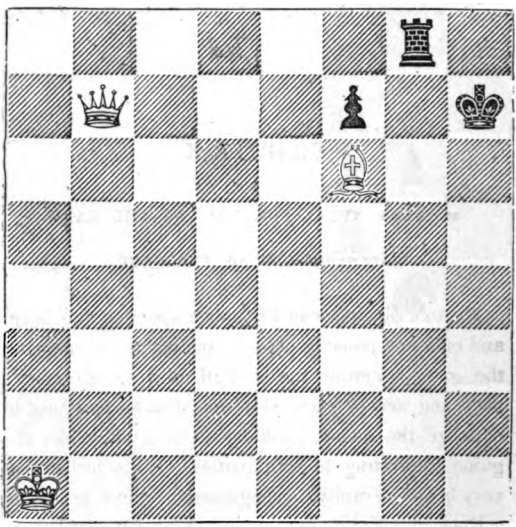
PROBLEM No. 6.

By Mr. Horwitz.



WHITE.

White to mate in four moves.

For those who take delight in that delightful branch of Chess study—namely, the working out of Problems—I know of no better book to recommend than "Alexandré's Beauties of Chess;" it contains 2000 or more excellent problems printed in diagrams.

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CHAPTER X.

GENERAL RULES FOR PLAYING THE GAME.

COMMENCEMENT OF THE GAME.

BEFORE playing your first move, see that the board and men are properly placed; and before commencing the game, ascertain the strength of your adversary's play, and accept such odds from him as may tend to equalize the game; by doing so, you will make the game interesting to both parties. It is a foolish, but very common vanity, for beginners to refuse accepting a Rook or a Knight from players who have had more experience in the art of Chess play.

If you have the good fortune of playing frequently with a really good player, accept the Queen from him at first; continue playing at these odds until you win three or four games in succession. Then accept the

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Rook. You will find that much care and attention will be required of you before you win, even with these odds. After the Rook, the Knight is given; then the King's Bishop's Pawn and two moves; then the Pawn and move. After surmounting the difficulties of the above description of odds, you then play even.

The different methods of opening the game will show you that it is better to move the King's or Queen's Pawn first; after this preliminary move, move your pieces out before your Pawns; and be very careful not to advance your Pawns too early into your adversary's game.

King's Knight to Rook's 3rd is a dangerous move at the commencement of the game; on that square he loses half his value, and is also liable to be captured by the adversary's Queen's Bishop.

Do not attach yourself to any particular mode of opening, but endeavour to play every opening in turn. When you feel that you are improving in the knowledge of the openings of the game, I would advise you, when playing with a good player, to *accept* the Gambit; although it is more than probable that you may lose, still the improvement resulting from the defence of such an attacking opening, will more than compensate you for the loss of even a dozen games.

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Play with the white and black men in turns, as it is a bad habit to accustom yourself to one colour.

The great art of playing Chess is to gain time; and there are several ways of losing a move—the first is, by giving a useless check; 2ndly, by playing a piece to a square where he may be driven away by a Pawn; 3rdly, by driving your adversary's piece to a square on which he intended to play it; 4thly, by exchanging a useful piece for one that is out of play on the side of your adversary; and 5thly, *sometimes* by Castling. When you accept the odds of a piece, it is often prudent to effect the exchange of pieces; and this exchange is particularly desirable, when you prevent or deter your adversary from following up a prepared attack, and when, by so exchanging, you can put another piece into action, or open a file, or force your adversary to make a doubled Pawn.

Before you plan an attack, see that you are quite safe at home, and that your forces are well arranged. Get out your Knights and Bishops, and have your King castled. When you have castled, you must take especial care not to move those Pawns immediately defending your King, without good reason. To leave your King unguarded is indeed dangerous; therefore rather attack with your *pieces* on the side on which

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you have castled. After studying carefully the different modes of opening the game, do not rely too confidently on this book-knowledge. After the first ten or twelve moves, you will be quite at sea, and may find that you are wrecked before you know where you are.

If you can avoid it, *without doing worse*, do not part with your King's Bishop at the beginning of the game. This Bishop is the better Bishop, and more useful than the Knights, because, being of the same colour as the square of the adverse King, whether the latter castles or not, he is more calculated to harass him than the other pieces.

THE MIDDLE OF THE GAME.

As soon as your game is a little cleared, or as early as you conveniently can, put your Rooks into action, and possess yourself of any open files.

Castle on that side where there is the least danger, or should there exist none, and the bringing of your Rooks into play be the best move you can adopt, then castle on that side where the new position of your Rook will produce the greatest effect. It is not from continually playing by routine, or merely for the sake of playing the game, that you can hope to make such pro-

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gress as to be able to give a reason for every move, but by playing according to the principles of good tactics, or, in other words, according to common sense. The power of a piece considered relatively to the situation of the game must be calculated on the services it renders in the actual combination, or which it may hereafter render. Thus oftentimes in the middle of the game, a Knight, or even a Pawn, is of more service than a Rook or a Queen.

The power of all the pieces diminishes as they approach the borders or angles of the board; as a general rule to be observed, it is therefore necessary to establish them in the centre of the board, advance them into the adversary's game, and prevent your adversary's pieces from coming into yours, as much as circumstances will admit.

Be careful not to make use of the Queen to defend a piece against two inferior pieces, nor conjointly with the King; if there be no other method of defending the said piece, it will be better to give up such a defence, and seek to form a counter attack, or at least sacrifice this advantage as dearly as possible.

Take particular care not to suffer your superior pieces to be enclosed, or cut off from your game, as the adversary will thereby gain an immense advantage.

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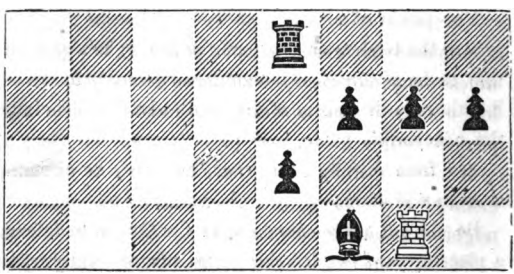
The following instances are very common errors that beginners fall into.

In the first position that follows, White imprudently takes the adversary King's Kt.'s Pawn; Black immediately plays his Bishop to King's Kt.'s 3rd, and White is compelled to leave his Rook inactive, or exchange it for the Bishop.

BLACK.



In the next, Black has taken the Queen's Rook's Pawn.

You win the exchange of Bishop for Pawn, by playing the Queen's Knight's Pawn one square.

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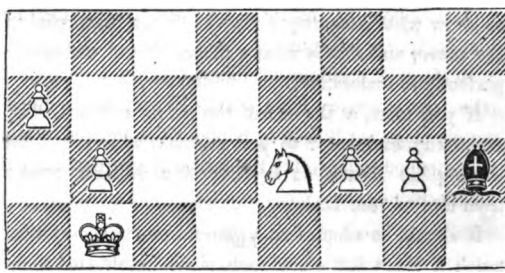

Avoid giving check without power to follow it up, unless some particular advantage is gained by it. You lose a move, if your adversary can force your checking piece to retire.

If a piece or Pawn of the adversary's be exposed, examine well before you determine to take it, as it might be left designedly *en prise*.

Be on your guard against the adverse Knights, as they are particularly adapted for *forking* pieces.

THE END OF THE GAME.

Towards the end of the game the King may perform so active a part, that it is of essential consequence

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to know what advantages may be drawn from gaining the move, and this is what a player should endeavour perfectly to understand.

If you have, at the end of the game, only a Bishop remaining, endeavour to prevent your adversary from placing his Pawns on squares of a different colour from that of your Bishop.

It should be adopted as a general practice, never to touch a piece but when such piece is intended to be played; previous to which, the player should carefully, but without great slowness, reflect on the move he is about to make.

Avoid the disagreeable habits that some Chess players fall into: for instance, the keeping hold of a piece longer than is necessary before its destined square is fixed upon; the pointing first to one piece, then to another, and the reckoning with the fingers half a dozen squares on the board.

After some little practice, you will be able to recollect nearly the whole of the game you have just played. You would do well to cultivate the memory in this particular, as you will see, on playing over the game again, that you will readily discover the false move or moves that led to the loss of the game.

Hood, in his "Literary Reminiscences," notices the

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benefit resulting from such a practice, following it up with a pleasing comparison. He says,—

"It is pleasant, after a match at Chess, particularly if we have won, to try back, and reconsider those important moves which have had a decisive influence on the result. It is still more interesting, in the game of Life, to recall the critical positions that have occurred during its progress, and review the false or judicious steps that have led to our subsequent good or evil fortune. There is, however, this difference, that Chess is a matter of pure skill and calculation; whereas the chequered board of human life is subject to the caprice of chance, the event being sometimes determined by combinations which never entered into the mind of the player."

Practice—practice—practice, is the best advice, after all, and I would recommend you strongly to select a player who is able to give you odds; you will learn more by endeavouring to defend your game from his well-regulated attack, than by winning dozens of games from inferior players. Although the great pleasure resulting from a good game of Chess is the winning, still there is much more to be gained by losing a well-fought game than by many easy conquests.

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When your attack is in a prosperous way, be more careful of your play; every move must be carefully studied, as your adversary may purposely offer you a piece to induce you to take it, thereby gaining time to frustrate your attack.

When you find that you have but little chance of winning, endeavour to draw the game, there being as much art and calculation required to force a drawn game as in winning.

In conclusion, the best advice is that given by R. Penn, Esq.:—"Win as often as you can, but never make any display of insulting joy on the occasion. When you cannot win, lose (though you may not like it) with good temper.

THE END.

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